

DuduBloom More

portfolio.

**Berman
Contemporary
All Women Art
V&A Waterfront**



DUDUBLOOM MORE ARTIST STATEMENT AND BIOGRAPHY

My work explores how experiences, communities, and identity shape mental health and self-understanding. The process of building, stitching, and layering materials like wool, thread, and fabric has been cathartic, serving as both therapy and a means of introspection. Through repetitive acts of creation, I process memories, vulnerabilities, and the complexities of being.

Color plays a significant role in evoking moods and reflecting my personal interactions with the world. From the monochrome tones in recent works symbolizing ambiguity to vibrant bursts in earlier pieces, color mirrors my internal spectrum—from fragility to resilience. The circle, a recurring motif, represents personal growth and the cyclical nature of healing. It reflects the continuous loop of self-discovery and the tension between certainty and uncertainty in both my life and others.

Working with tactile materials like wool and thread deepens the sensory experience, inviting a dialogue with the materials and my evolving self-identity. The fragility and resilience of these materials echo my emotional journey. Through abstract shape, color, and texture, I invite viewers to engage in introspection, celebrating the complexities of identity and mental health in a search for understanding and empowerment.

Duduzile (DuduBloom) More (b. 1990) is a visual and textile artist based in Johannesburg. In 2018, she graduated as a printmaker and has been in professional practice ever since. More has participated in various local art residencies and competitions.

She is the winner of the 2019 Cassirer Welz Award, a 10-week residency hosted by The Bag Factory Artist Studios and Strauss & Co. More's work has been exhibited at 1-54 Contemporary African Art Fair in London and New York (2020-23), Art Cologne in Germany (2024), Investec Cape Town Art Fair (2022, 2024) and The Klein Karoo Nasionale Kunstfees (2022). Her art is part of permanent collections, including the Art Bank of South Africa, University of Cape Town Art Collection, JP Morgan Chase & Co. (USA), and the ARAK Collection (Qatar).

Since 2020, her work has formed part of multiple group exhibitions hosted at Berman Contemporary. In July 2024, she presented her second solo exhibition, *What Do I Dare To Say Out Loud?* In 2025 she was named the Norval Sovereign African Art Prize FAMM Prize Winner and participated in the Āsikó Art School Residency in Cairo. She also made her curatorial debut with *Happy Women's Day, I Guess...* at Berman Contemporary.

DuduBloom More is represented by Berman Contemporary.

Instagram: [@dudubloom](https://www.instagram.com/dudubloom)

Berman Contemporary All Women Art V&A Waterfront

ARTIST RESUME

Solo Exhibitions

- 2024 What Do I Dare To Say Out Loud?, curator Morgan Kunhardt, Berman Contemporary, Johannesburg
2020 Delicate / Tendency / Response, Kalashnikov Gallery, winner of the Cassirer Welz Award, Johannesburg

Group Exhibitions

- 2025 Contours Unveiled, Berman Contemporary, Cape Town
2025 Happy Women's Day I Guess , Berman Contemporary, Johannesburg
2025 Through form & meaning, Berman Contemporary, Johannesburg
2024 Summer Muse, Berman Contemporary, Johannesburg
2024 #ARTladies, Berman Contemporary, Johannesburg
2024 PRETTY BRILLIANT, Berman Contemporary, Johannesburg
2023 THE 2020's: new forms of abstraction – part 1 and 2, Berman Contemporary, Johannesburg
2023 Abadali Art Collection exhibition by JP Morgan, Keyes Art Miles, Johannesburg
2022 THE ANNUAL SUMMER SHOW, Berman Contemporary, Johannesburg
2022 MATERIALITY MATTERS, Berman Contemporary, Johannesburg
2022 THE ANNUAL SUMMER SHOW, Berman Contemporary, Johannesburg
2021 SUN IN YOUR EYES, Berman Contemporary, Johannesburg
2021 Cassirer Welz Award: 10 Year Retrospective Exhibition, curator Gcotyelwa Mashiqua, Johannesburg
2021 Paper Adventures, Berman Contemporary, Johannesburg
2020 Labyrinthine, Berman Contemporary, Johannesburg

Art Fairs

- 2025 Investec Cape Town Art Fair, Berman Contemporary, Cape Town
2024 Art Cologne, Berman Contemporary, Germany
2024 Investec Cape Town Art Fair, Berman Contemporary, Cape Town
2023 1:54 Contemporary African Art Fair, Berman Contemporary, London
2022 1:54 Contemporary African Art Fair, Berman Contemporary, New York
2022 Klein Karoo Nasionale Kunstefees, Karoo, South Africa
2022 Investec Cape Town Art Fair (Main Booth), Berman Contemporary, Cape Town
2021 1:54 Contemporary African Art Fair, Berman Contemporary, London
2020 1:54 Contemporary African Art Fair (Main Booth), Berman Contemporary, London

Publications

- 2025 [Interview with artist and curator DuduBloom More](#), August 2025
2022 [The Cape Investec fair is back for a hybrid edition](#), ARTSKOP, February 2022
2022 [Investec Art Fair / The CEC Cut by Holly Bell Beaton](#), Connect Everything Collective, February 2022
2022 [Investec Cape Town Art Fair, SOLO interview with Andrew Lamprecht and DuduBloom More](#), February 2022
2022 [INVESTEC CAPE TOWN ART FAIR 2022: WHAT TO EXPECT](#), Gina Dionisio, Visi Magazine, February 2022
2021 [We are proud to share a project many months in the making](#), Podcast, Leopard, May 2021
2020 [1-54 Webinar | Artists to Watch: Anya Paintsil, DuduBloom More](#), November 2020
2020 [Ten artists to look out for at 1:54 Contemporary African Art Fair 2020](#), London, ARTAFRICA, October 2020
2020 [A Guide To 1-54 Contemporary African Art Fair's 2020](#), Something Curated, October 2020
2020 [African Connections: Artists to Watch at 1-54 and Frieze Masters](#), OCULA, October 2021
2020 [A reflection : Dudu More blooms bearing enormous talent by Palesa Motsumi](#), ARTSKOP, July 2020
2020 [Young artists blooming during Lockdown by Neo Maditla](#), arts24, May 2020
2020 [Contemporary &, DuduBloom More, Delicate/ Tendency/ Response](#), February 2020
2020 [ARTAFRICA, DuduBloom More, Delicate/ Tendency / Response](#), February 2020

Awards

- 2025 FAMM Women's Prize, 2025
2019 Winner of the Cassirer Welz Award, 2019
2018 #ArtMyJozi JDA & BRT/Rea Vaya Art Competition finalist (bus station design)
2018 Cartier and Artist Proof Studio competition winner

Residencies

- 2025 FOCUS International Artist-in-Residence hosted by MuseumsQuartier, Vienna, Austria
2025 Àsikò Art School, Cairo, Egypt
2019 RMB Talent Unlocked Programme
2019 1 of 2 women selected for Co-Create Residency hosted by The Project Space

Collections

- 2025 The Schulting Art Collection (Netherlands)
2025 The Spaces Africa (South Africa)
2022 JP Morgan Chase & Co, Worldwide
2022 University of Cape Town, Art Collection (South Africa)
2020 ARAK Collection (Qatar)

Education

- 2018 Artist Proof Studio – Certificate in Printmaking



INSTALLATION PHOTOGRAPH | INVESTEC CAPE TOWN ART FAIR | DUDUBLOOM MORE | 2025



INSTALLATION PHOTOGRAPH | INVESTEC CAPE TOWN ART FAIR | DUDUBLOOM MORE | 2025

What do I dare to say out loud? | 2024

This body of work delves into self-discovery through the meticulous process of colour, building, stitching, and layering. Using wool, thread, and fabric in a monochromatic ivory palette, each piece reflects the uncertainty and contemplation of self-rediscovery.

Hand stitching in rhythmic, circular patterns symbolises the cyclic nature of introspection and existential questioning. The tactile experience and neutral, calming palette create a meditative space, inviting viewers to engage with their own journeys of self-exploration and acceptance.



INSTALLATION PHOTOGRAPH | WHAT DO I DARE TO SAY OUT LOUD? | DUDUBLOOM MORE | 2024



As long as I still have blood flowing through my veins, right?, 2024

Hand stitched acrylic wool on canvas

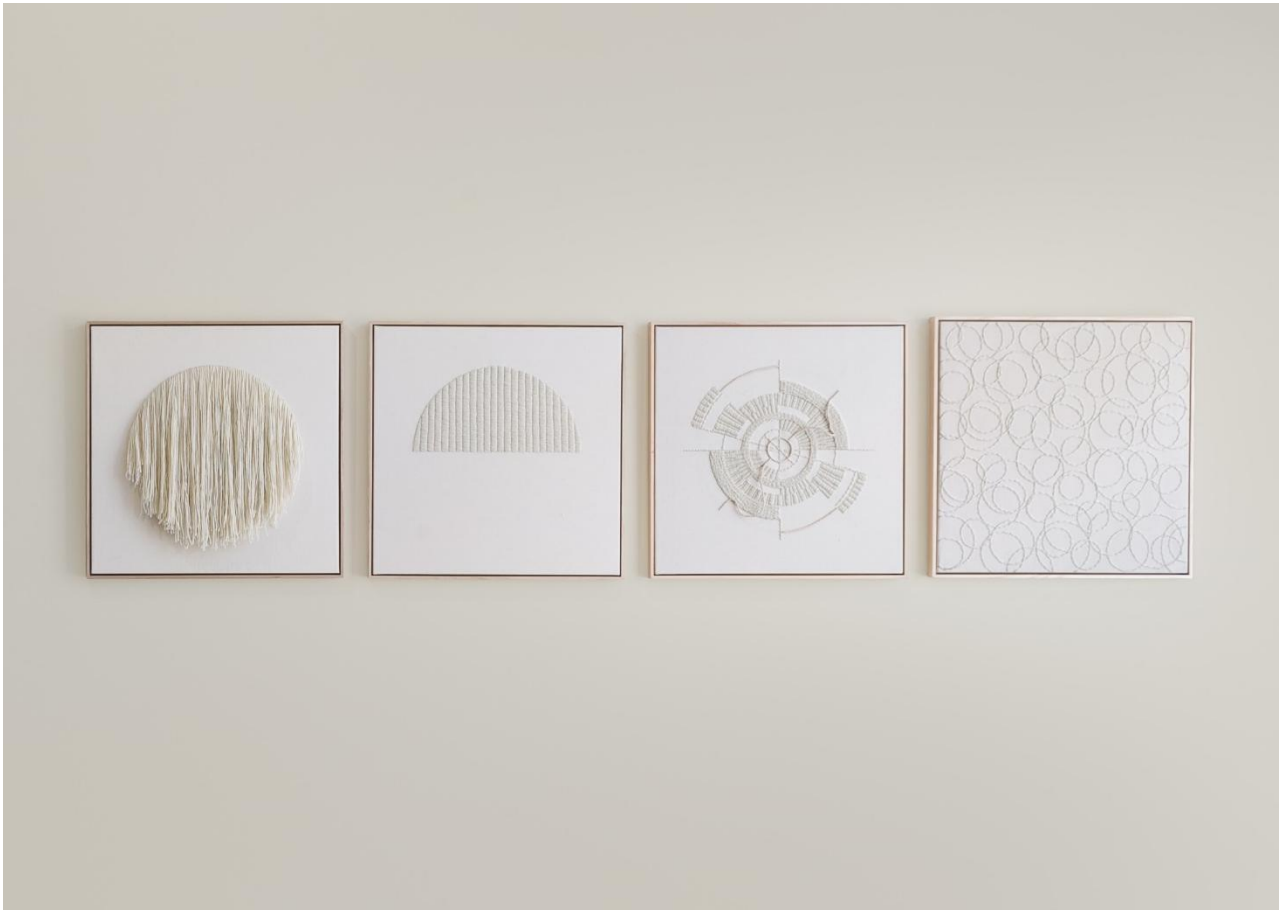
100 x 100 x 2 cm

Framed 103 x 103 x 3.5 cm

Framed in an ash wooden wrap around frame



INSTALLATION PHOTOGRAPH | WHAT DO I DARE TO SAY OUT LOUD? | DUDUBLOOM MORE | 2024

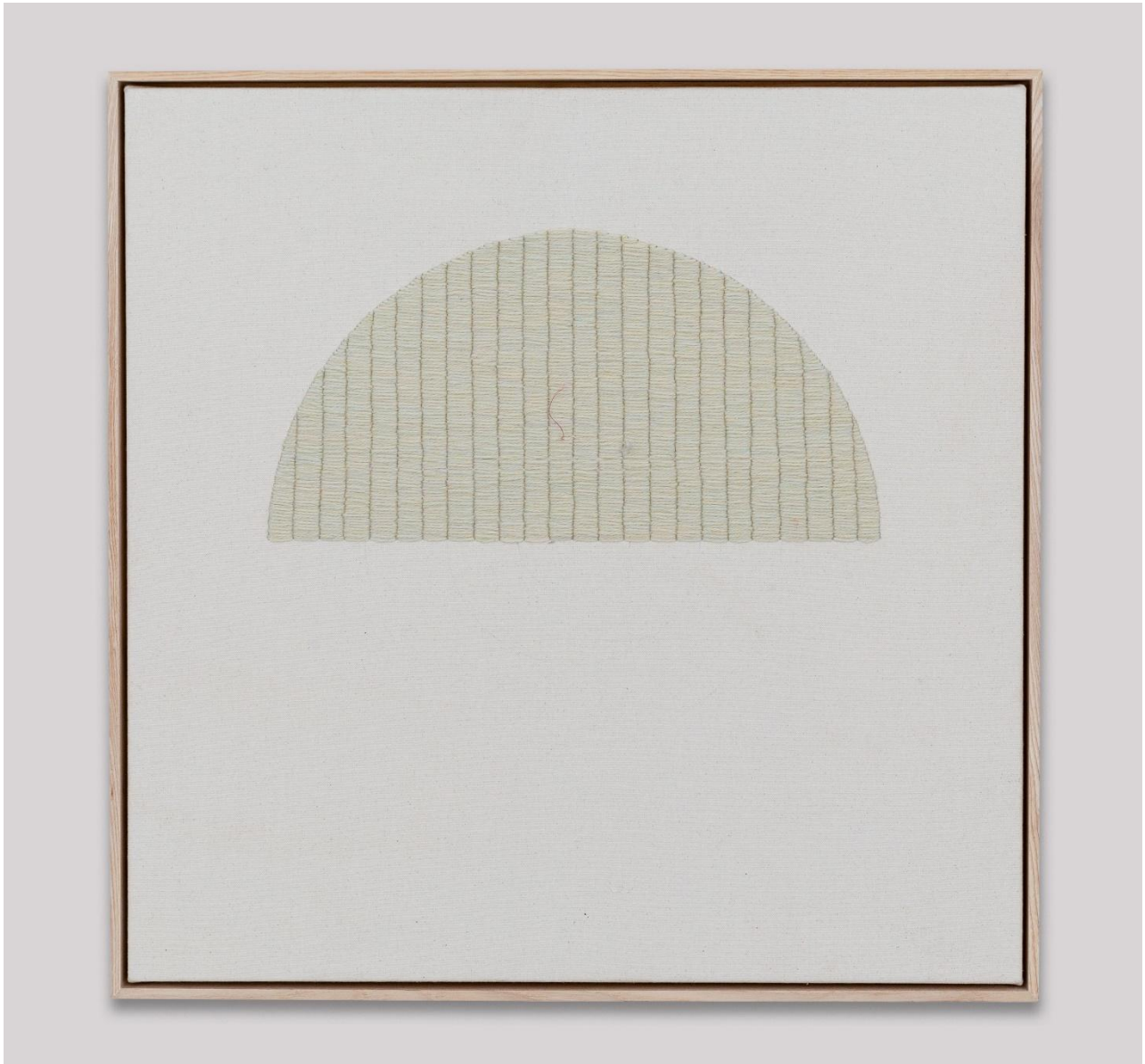


INSTALLATION PHOTOGRAPH | WHAT DO I DARE TO SAY OUT LOUD? | DUDUBLOOM MORE | 2024

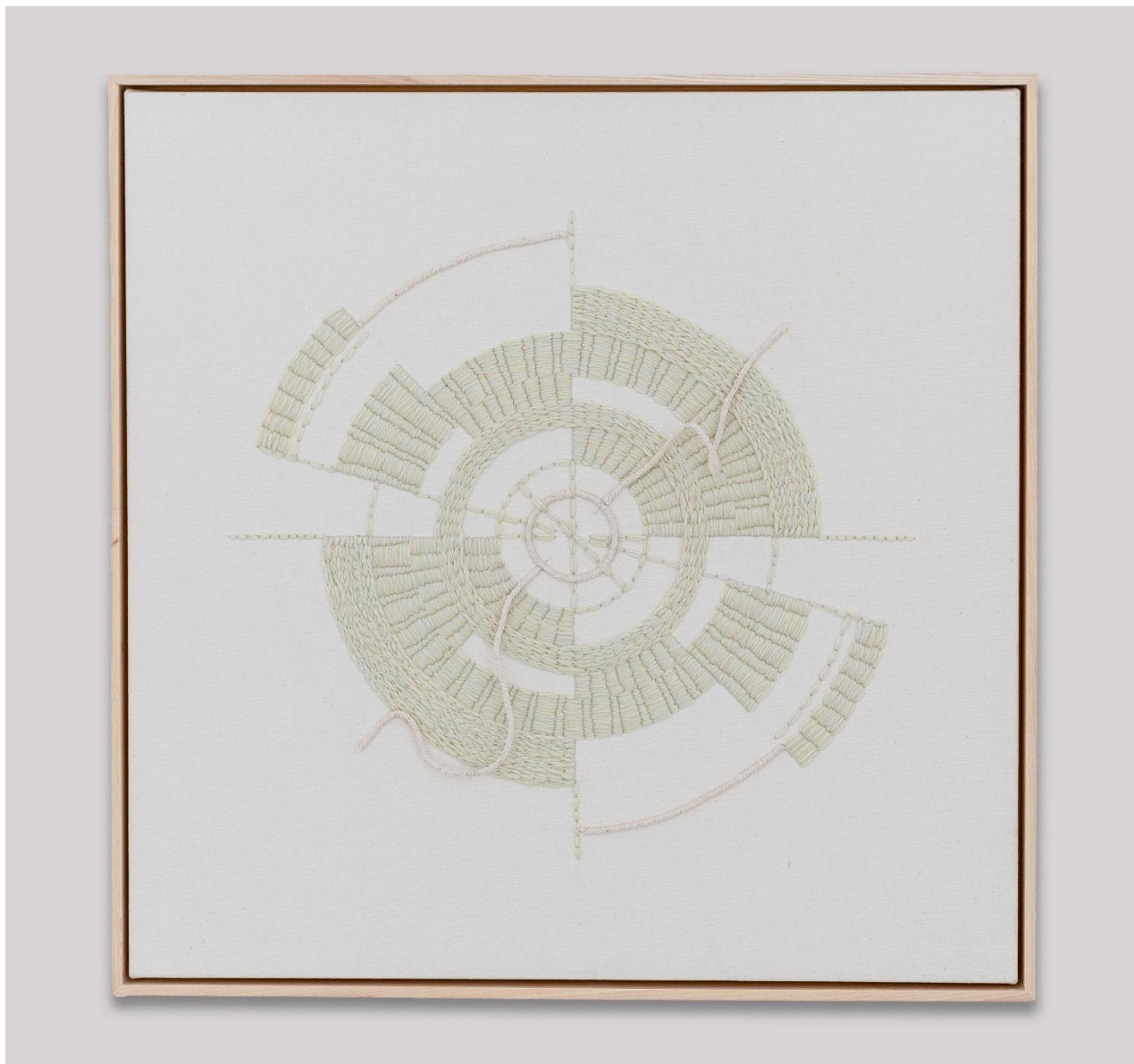


Clinging onto something I need to let go, 2024
Hand stitched acrylic wool on canvas
60 x 60 x 2 cm
Framed 63 x 63 x 3.5 cm
Framed in an ash wooden wrap around frame



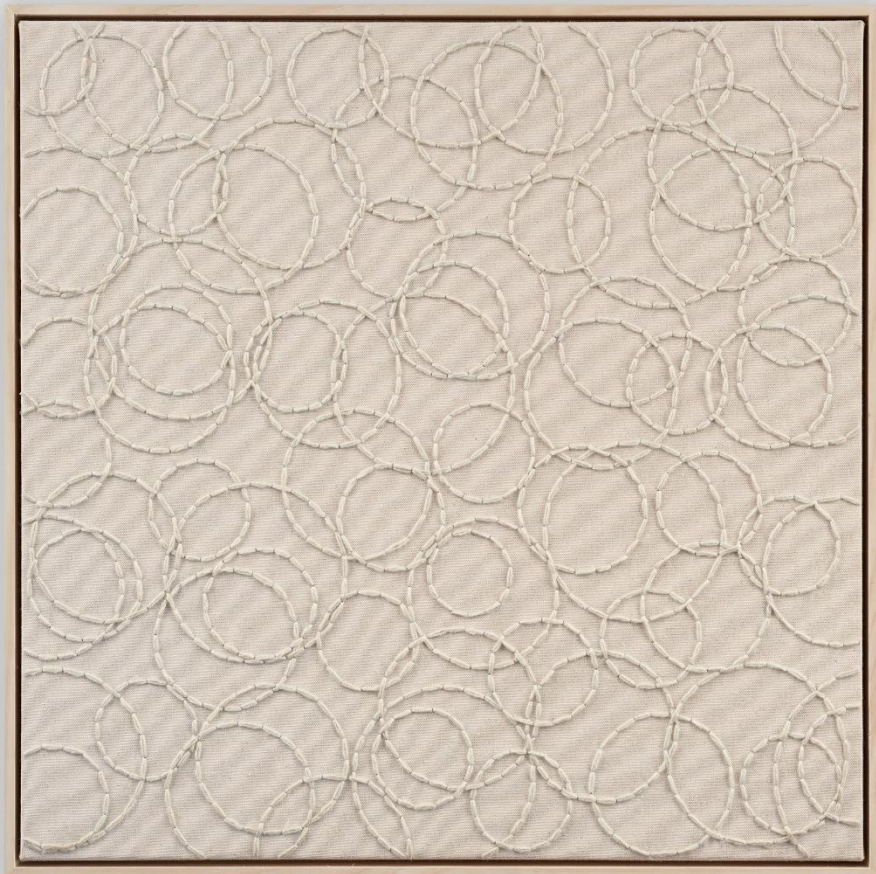


The sexual tension between task paralysis and self-aversion, 2024
Hand stitched acrylic wool on canvas
60 x 60 x 2 cm
Framed 63 x 63 x 3.5 cm
Framed in an ash wooden wrap around frame



I'm concerned that I view life with a lens that only concerns myself, 2024
Hand stitched acrylic wool and cotton twine on canvas
60 x 60 x 2 cm
Framed 63 x 63 x 3.5 cm
Framed in an ash wooden wrap around frame





Abyss, 2023
Hand stitched acrylic wool on canvas
60 x 60 x 2 cm
Framed 63 x 63 x 3.5 cm
Framed in an ash wooden wrap around frame



INSTALLATION PHOTOGRAPH | WHAT DO I DARE TO SAY OUT LOUD? | DUDUBLOOM MORE | 2024



Loneliness is painful, solitude is peaceful (1), 2024

Hand stitched thread on Hahnemühle German Etching Fine Art Paper 310gsm digital print
30 x 30 cm

Framed 38 x 38 x 5 cm

Framed in an ash wooden wrap around frame

Edition of 3 plus 1 artist's proof





Loneliness is painful, solitude is peaceful (3), 2024

Hand stitched thread on Hahnemühle German Etching Fine Art Paper 310gsm digital print
30 x 30 cm

Framed 38 x 38 x 5 cm

Framed in an ash wooden wrap around frame

Edition of 3 plus 1 artist's proof



ESCAPING ESCAPISM | 2023

Through this body of work, I aim to navigate the complexities of a creative block and find my way back to inspiration and purpose. The use of wool and tulle allows me to physically explore the mental fog that accompanies this state of mind. The opaque and strong nature of wool represents the familiarity and stability I seek, while the delicate and transparent tulle symbolises the fragility and vulnerability that comes with facing a creative block.

In my exploration, I find myself constantly questioning what is real and what is not. I yearn for the spark of creativity to ignite within me, but I also fear that the past may hold me back from embracing new possibilities. It is a constant battle between wanting to stay present and control the future, while also accepting that change is inevitable.

The colours I choose to work with reflect the lack of inspiration and excitement that accompanies a creative block. The repetition of straight lines signifies my acceptance of the situation and my determination to find a way to overcome it without being overwhelmed. It is a reminder that this is just a phase, a natural part of the creative process that allows for self-discovery and growth.

The motif of the circle holds a deeper meaning for me. It represents the cyclical nature of creativity, the constant ebb and flow of inspiration. It is a reminder that this creative block is not permanent, but rather a temporary pause in my journey as an artist. By embracing this uncertainty and embracing vulnerability, I hope to find my way back to the colourful side of why I exist as a creator.

In the end, this body of work serves as a visual representation of my journey through a creative block. It is a testament to the struggles and uncertainties that come with being an artist, and my active determination to overcome these obstacles. Through experimentation and self-reflection, I hope to emerge from this grey area with a renewed sense of purpose and a deeper understanding of my own creative process.



INSTALLATION PHOTOGRAPH | Investec Cape Town Art Fair | DUDUBLOOM MORE | 2024

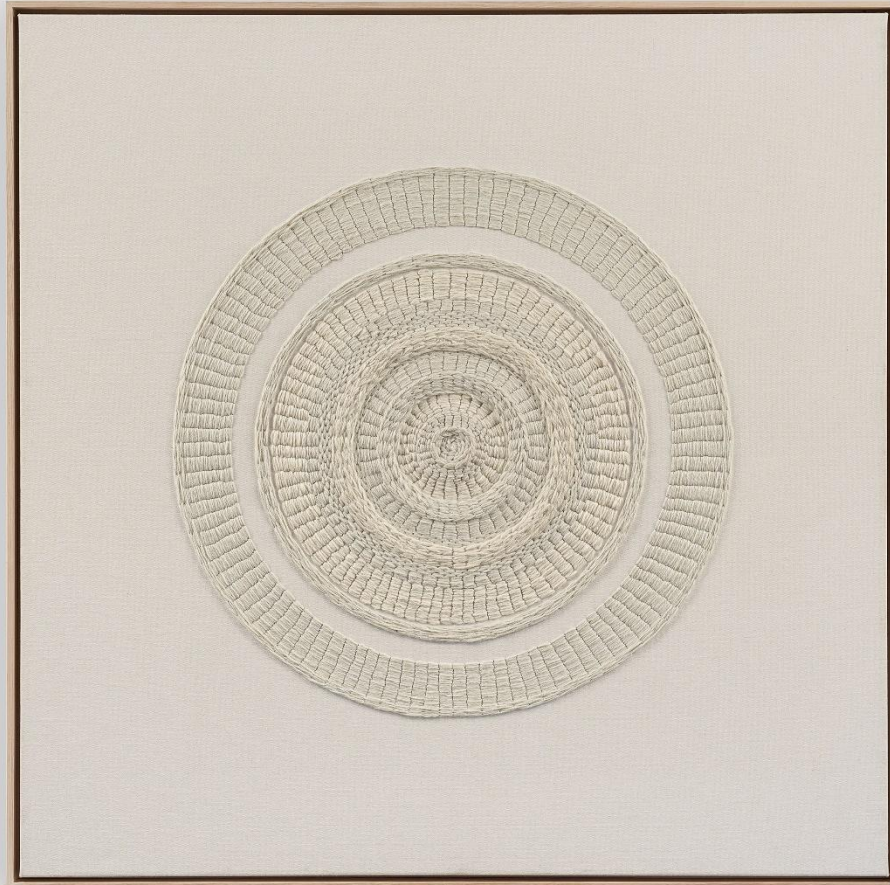


Plateau, 2024
Hand stitched acrylic wool on paper
100 x 70 cm
Framed 114.5 x 85 x 5 cm
Framed in an ash wooden frame with (AR) anti-reflective glass





Basically what I am trying to do here is to not succumb to the darkness. It might start working., 2023
Hand stitched acrylic wool on paper
150 x 70 cm
Framed 167 x 85 x 5 cm
Framed in an ash wooden frame with (AR) anti-reflective glass



Contending with control, 2023
Hand stitched acrylic wool on canvas
100 x 100 cm
Framed 103.5 x 103.5 x 3.5 cm
Framed in an ash wooden wrap around frame

Winner of the FAMM women's Art Prize



Women's Art Prize Sponsor

THERE'S A THIN LINE | 2023

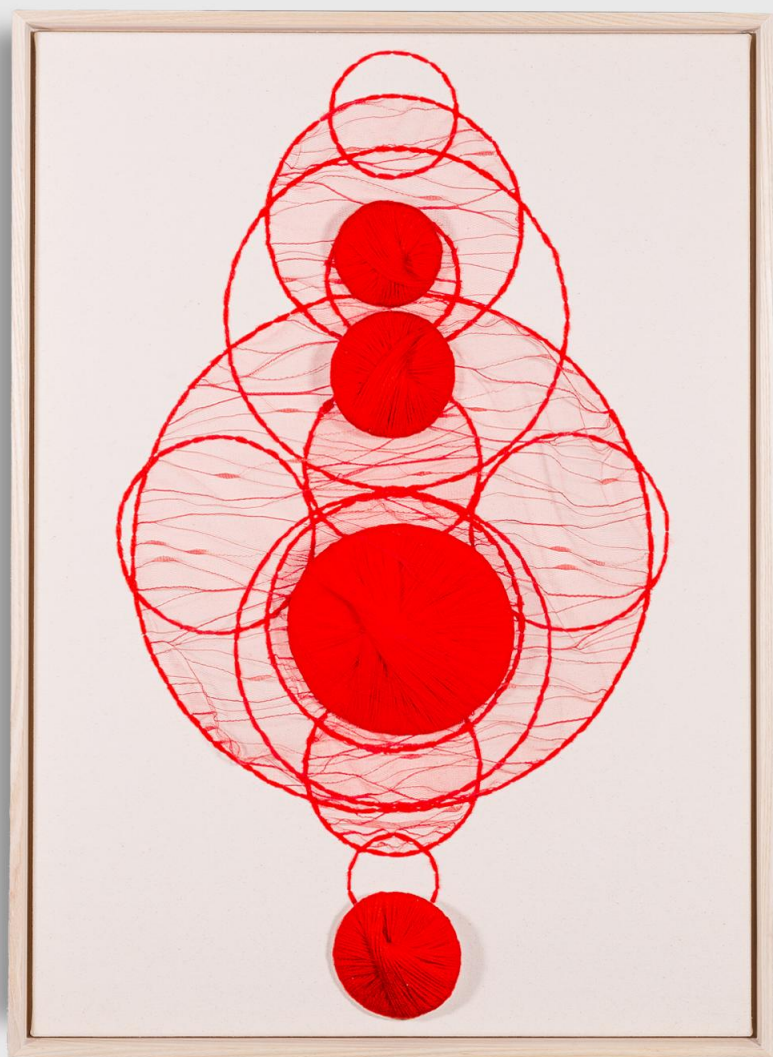
This body of work originates from navigating the thin line of an artistic block. One dwells in an ambiguous "grey area" for an indefinite duration, a period that takes some time to comprehend. Within this grey area, I often ponder what is or isn't, and when "it" will or won't manifest. I frequently find myself lost in daydreams but must invariably confront reality. I want to recall why I began but am reluctant to let the past hinder my progress. There is a persistent guilt associated with being unproductive, yet I recognize that I have long needed the rest. I feel uninspired but am on a quest to reignite my passion. I yearn to remain in the present, yet I'm driven to control what has not yet unfolded. I believe that change is a constant, but I'm unsettled by the uncertainty of the current transitional period's significance.

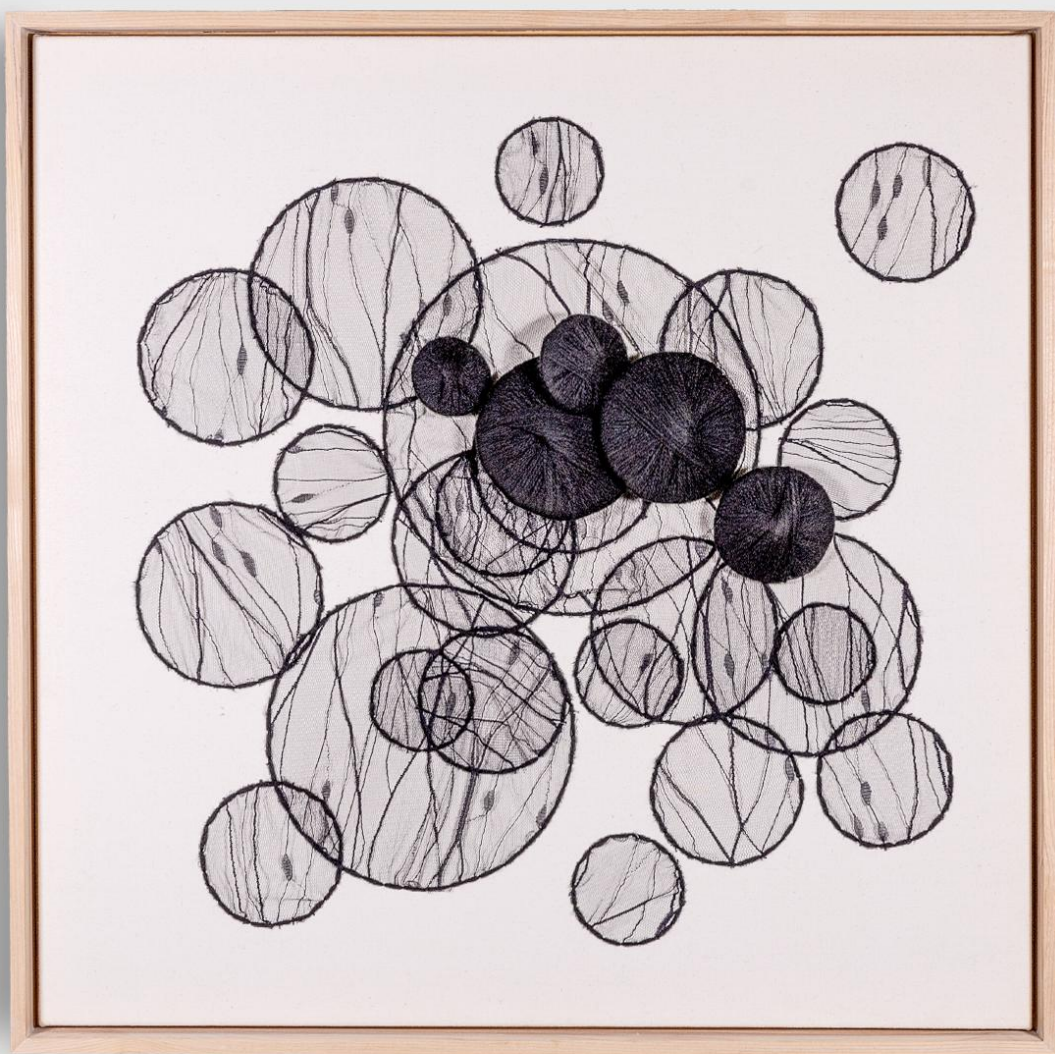
By employing wool and experimenting with tulle, an opaque and relatively robust material I am familiar with, as well as a delicate transparent material, I navigate through the grey area, hoping it will eventually lead me to the colourful side of my existence. The motif of the circle symbolizes my understanding that cyclic events are a natural part of the (re)discovery of oneself.



INSTALLATION PHOTOGRAPH | 1-54 CONTEMPORARY AFRICAN ART FAIR – LONDON | DUDUBLOOM MORE | 2022







(now) here, 2023
Tulle and wool on canvas
70 x 70 x 5cm
Framed 73 x 73 x 5cm
Framed in an ash wooden wrap around frame

A MOMENT AT A TIME | 2021 - 2022

Throughout my work, I am always drawn to colour and the theory of it, and use it as a focal point. I see colour as a way to evoke a mood. For each sculpture, I intend to use the qualities of the colour/s to build human-like characters. The shape of a circle is one that feels either like a beginning or an end.

Making one large object from joint smaller objects reminds me of experiences, influences, situations and people/communities that makes one whole. The sculpture might seem bulky, but it is also sensitive and lightweight. The method of creation is repetitive and methodical, and I find it calming. Working with the materials is also a sensory experience. Because I use found cardboard as the inner and synthetic wool as the outer, the process is auditory and tactile.

I have always been drawn to the circle. It is known as calming, feminine, safe, enclosing and equal. It reminds me of a beginning and an end. When the circles are in a bundle, I also get the feeling of togetherness, of people, energies and experiences.



INSTALLATION PHOTOGRAPH | 1-54 CONTEMPORARY AFRICAN ART FAIR - NEW YORK | DUDUBLOOM MORE | 2022





Glory Glory, 2021
Handmade disks with found cardboard and acrylic wool on canvas
54 x 20cm
Framed 74 x 36.5 x 10.5cm
Framed in an ash wooden wrap around frame and encased in a Perspex box



INSTALLATION PHOTOGRAPH | 1-54 CONTEMPORARY AFRICAN ART FAIR - NEW YORK | DUDUBLOOM MORE | 2022



Girl, Get Up, 2021

Handmade cardboard disks with acrylic wool on canvas

26 x 26cm

Framed 45.4 x 45.5 x 10.5cm

Framed in an ash wooden wrap around frame and encased in a Perspex box



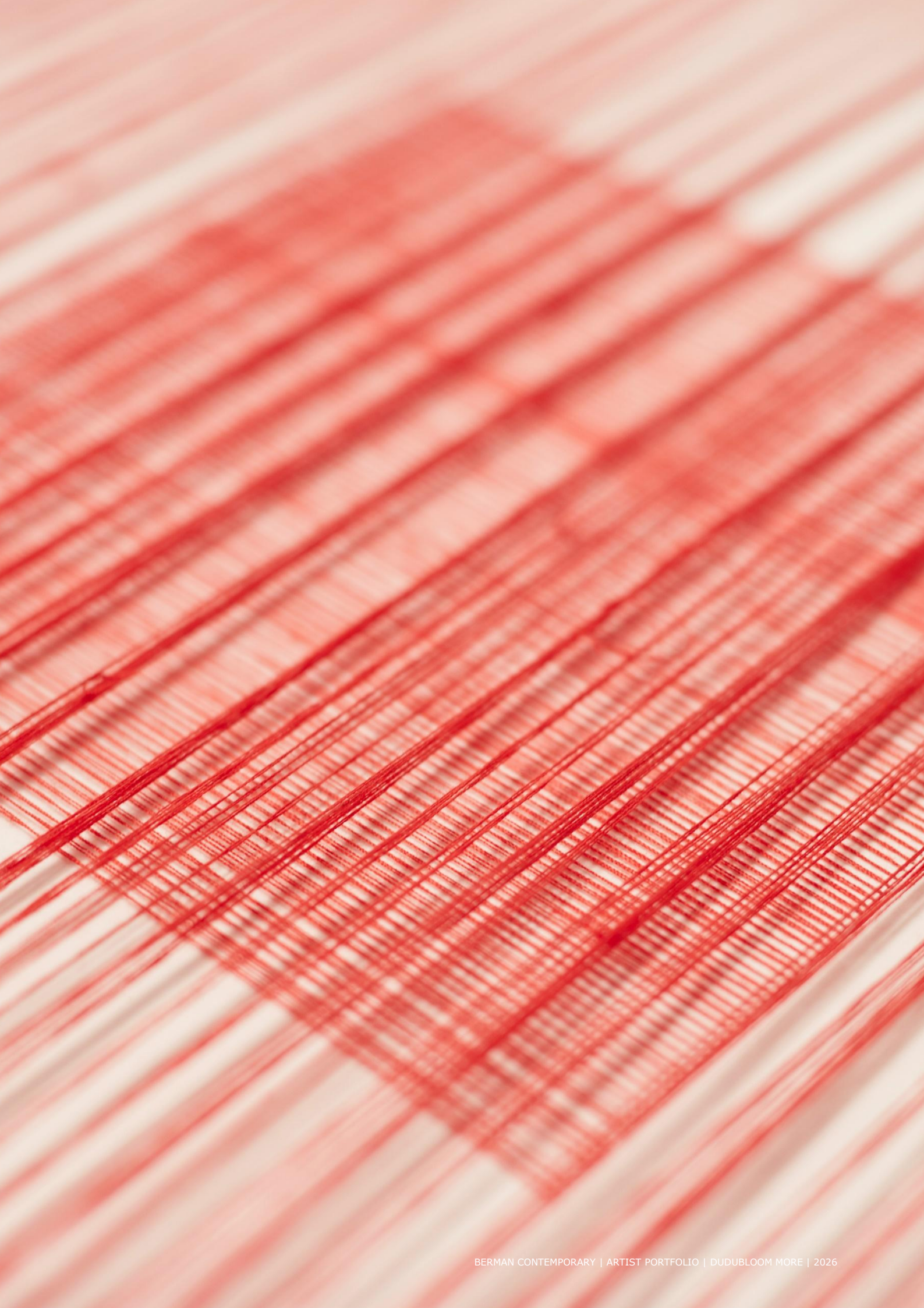
INSTALLATION PHOTOGRAPH | INVESTECA CAPE TOWN ART FAIR | DUDUBLOOM MORE | 2022





Rising I, 2021
Handmade disks with found cardboard and acrylic wool on canvas
61 x 61cm
Framed size 64.5 x 64.5 x 10.5cm
Framed in an ash wooden wrap around frame and encased in a Perspex box

Rising II, 2021
Handmade disks with found cardboard and acrylic wool on canvas
61 x 61cm
Framed size 64.5 x 64.5 x 10.5cm
Framed in an ash wooden wrap around frame and encased in a Perspex box



I DON'T KNOW WHAT TO SAY | 2021

Towards the end of the December holidays of 2020, my mother was infected by the Corona virus. The journey towards her recovery was mentally, emotionally, physically and financially taxing. During the period of her illness, she would express her ailments. There were many times where I wanted to make her feel better, or less apologetic for being sick, or less worrisome of the future, or to take the excess pain away – but I'd never know what to say for all of that to happen.

This series of work started as a way to process the effects the virus had on me, my mother and my family. My initial use of lines was quite erratic, as I felt I could not manage my feelings. The varied thickness between the thread and wool expresses the varied intensity and changes of my emotions during the time. The use of black describes the depressive period. Also using wool and thread, I referenced how text is written in books and articles to represent the words I could not find, but I also see the placement/positioning of the lines as pillars representing my family, how we were there for one another, and how we stand grateful and stronger, now that she has made a full recovery.



I don't know what to say VII, 2021

Hand-sewn Wool on Paper

25 x 25cm

Framed 36 x 36 x 5cm

•Framed in a black aluminum frame with (AR) anti-reflective glass

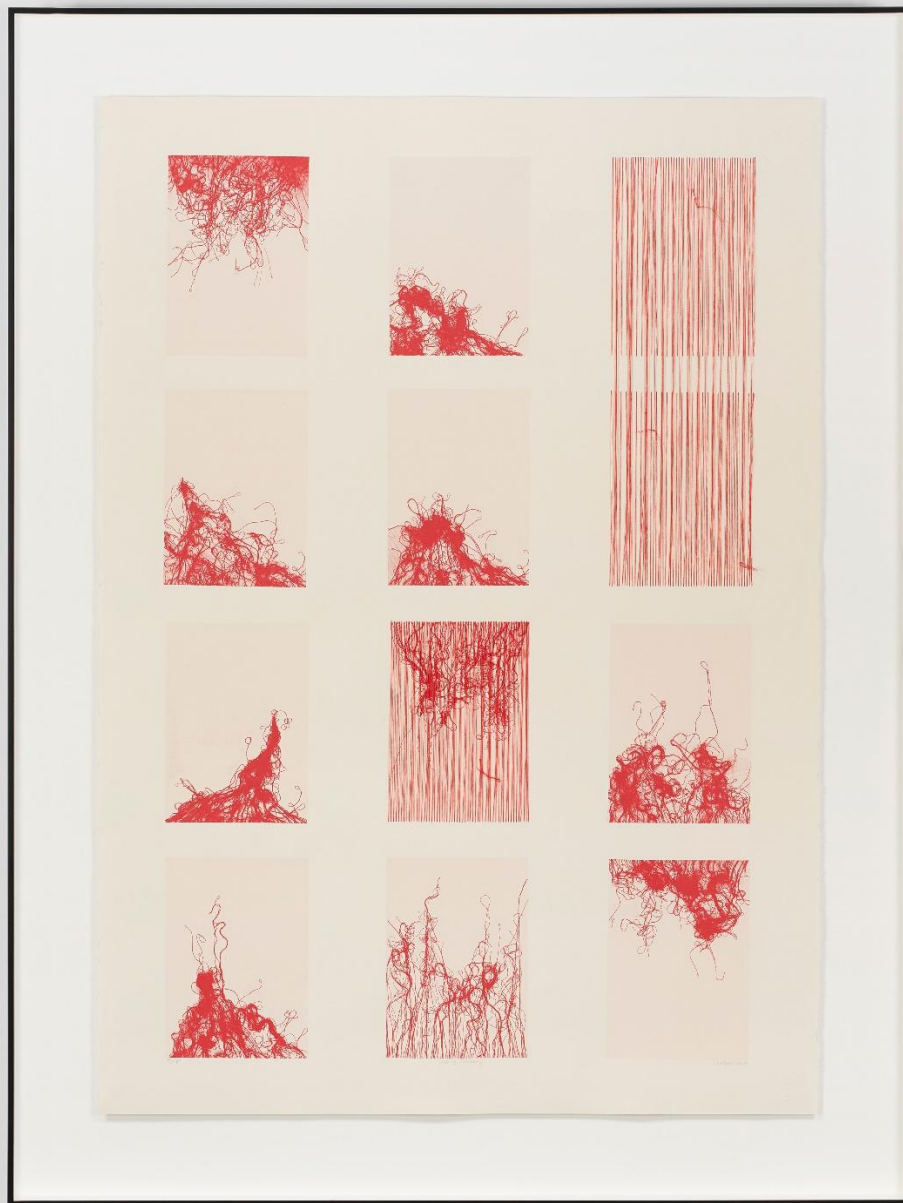
I don't know what to say III, 2021

Hand-sewn Wool on Paper

25 x 25cm

Framed 36 x 36 x 5cm

Framed in a black aluminum frame with (AR) anti-reflective glass



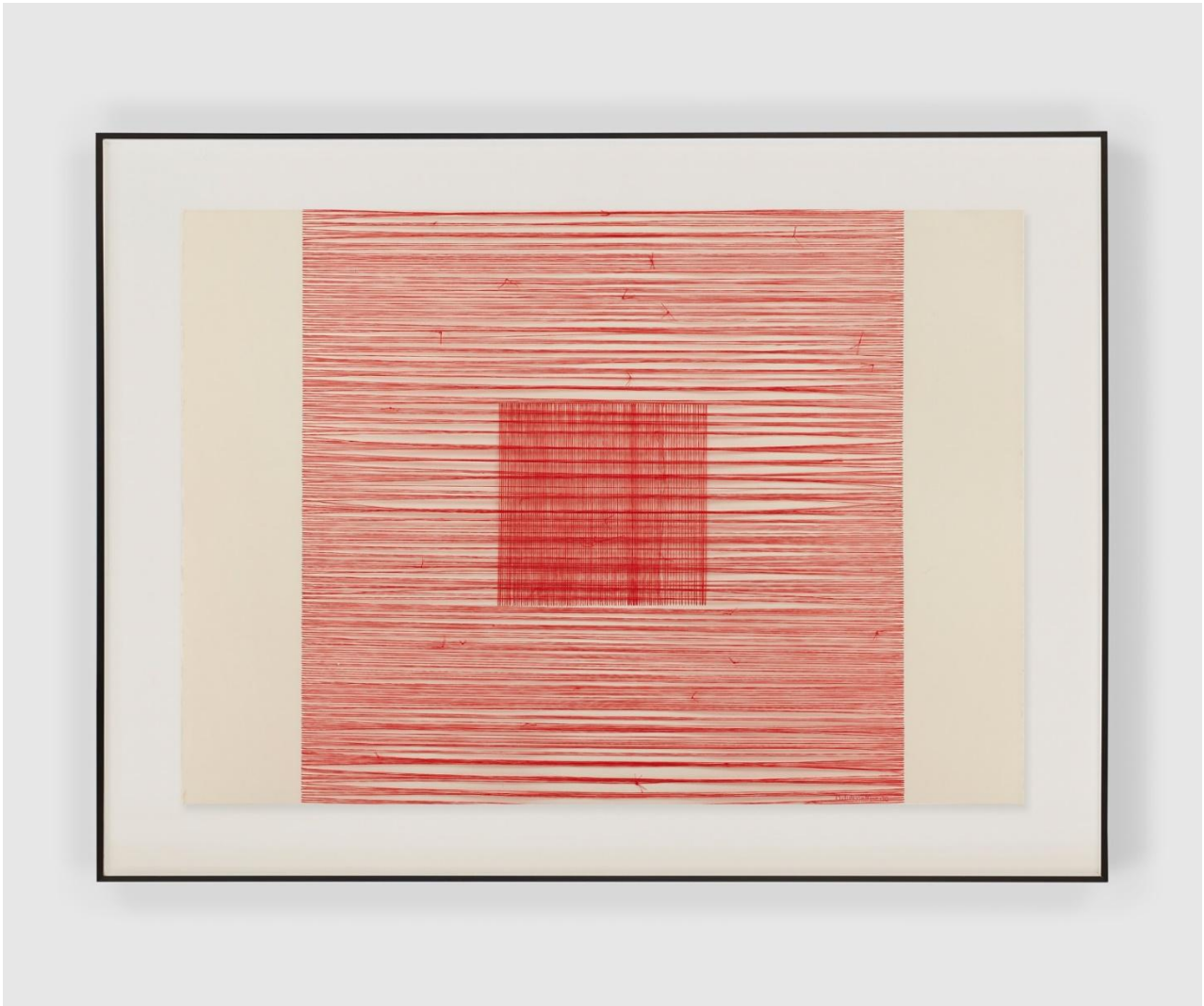
Level of Familiarity, 2021
 Screen Print and Hand Sewn Thread on Paper
 100 x 70 cm
 Framed 118 x 88 x 5 cm
 Framed in a black aluminum frame with (AR) anti-reflective glass
 Edition of 8 + 1AP

Winner of the Cassier Welz award

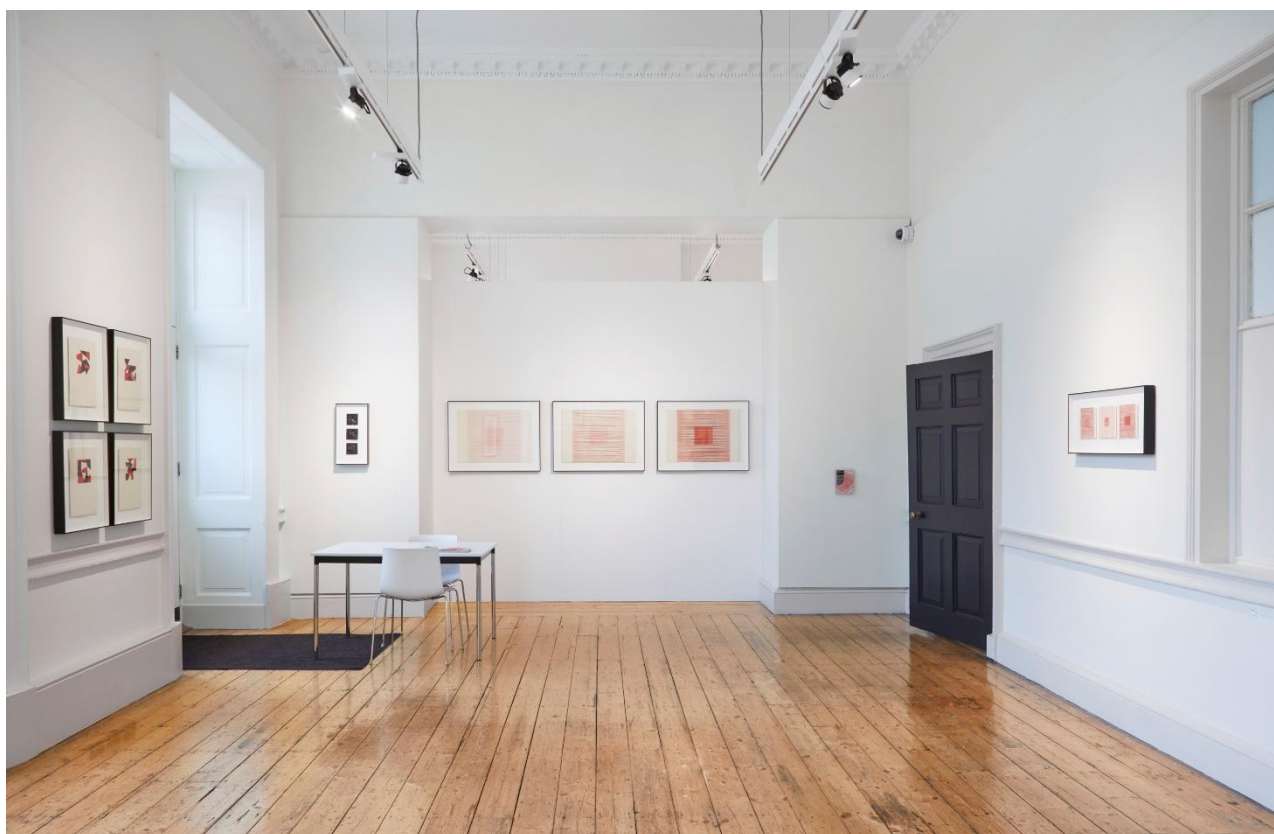


LOST BUT FOUND | 2020

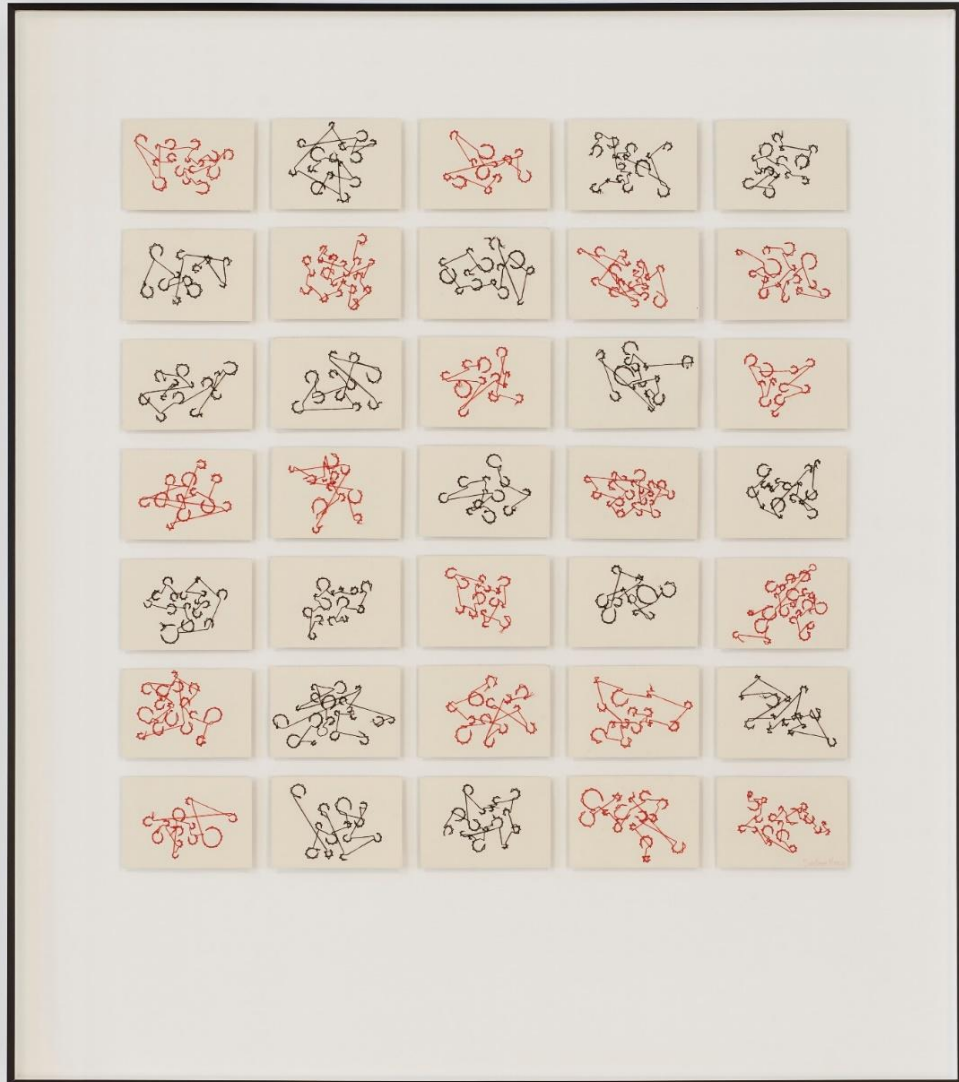
This body of work was a reaction to the pandemic. In the beginning, I felt hopeless. The uncertainty of the future was overwhelming. The restrictions were unsettling. Knowing that there will be a period of mass death was depressing. I had to make a mental decision to not sink into all the fear and confusion, in the best way I knew how; creating with the purpose of staying present. Through this ongoing process, and in the body of work, there are moments that are difficult, but soft too. It reflects the constraint and what we now know as movement. Where there is the masculine, there is the feminine. There is both fear of what might come next, but hope to see it through. Where there is anger for those who don't respect my existence, there is love for those who do. There is the past, present and future.



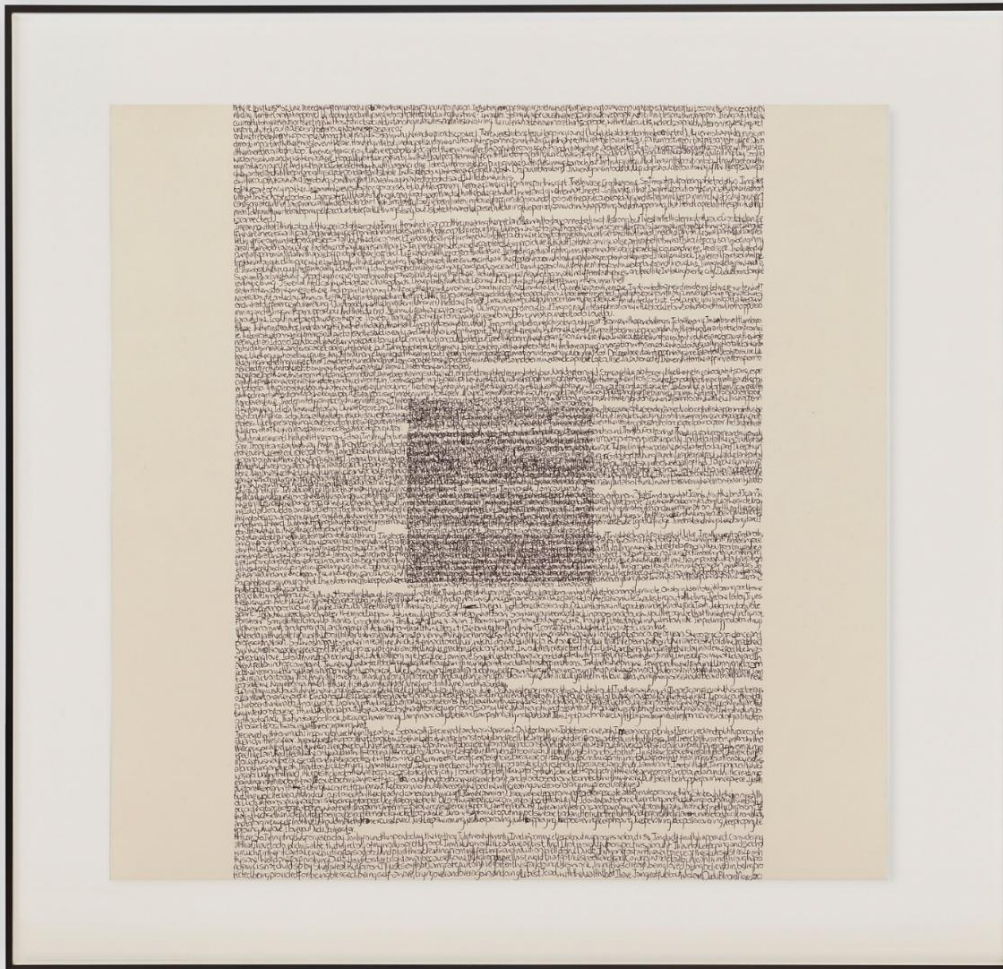
Mind Over Matter III, 2020
Hand Sewn Thread on Paper
50 x 70cm
Framed 68 x 88 x 5cm
Framed in a black aluminum frame with (AR) anti-reflective glass



INSTALLATION PHOTOGRAPH | 1-54 CONTEMPORARY AFRICAN ART FAIR – LONDON | DUDUBLOOM MORE | 2020



Aligning Unsettled Calm I, 2020
Hand sewn cotton thread on paper
55 x 55cm
Framed 83 x 73 x 5cm
Framed in a black aluminum frame with (AR) anti-reflective glass



Speak From A Place of... (I), 2020
Handwritten Text on Paper
50 x 35cm
Framed 68 x 68 x 5cm
Framed in a black aluminum frame with (AR) anti-reflective glass



All Day II, 2020
Hand Sewn Wool on Paper
50 x 35cm
Framed 67 x 53 x 5cm
Framed in a black aluminum frame with (AR) anti-reflective glass



DELICATE/ TENDENCY/ RESPONSE | 2020

In this body of work, More uses mixed materials of thread, paper, wool, perspex, inks, and more to explore the delicacy of trauma, and the tendencies of personal traumatic memories. Blue and orange colour tones are used as a lethargic response to these memories and traumas. "Whether you have or have not healed from them or received help for them, traumas need to be delicately handled", says the artist. "Through a word, action, smell, taste, touch and/or sight, a memory can be reignited to bring back a traumatic experience".

For DuduBloom, trauma comes with tendencies. "The tendency of how it [trauma] is triggered may change, but usually stays the same. In addition, the factors 'what, why, where, when and who may act as catalysts that remind one of the lived experience of the event. The environment you're placed in, the time frame, your mental state and those who surround you may activate a traumatic memory," she says.

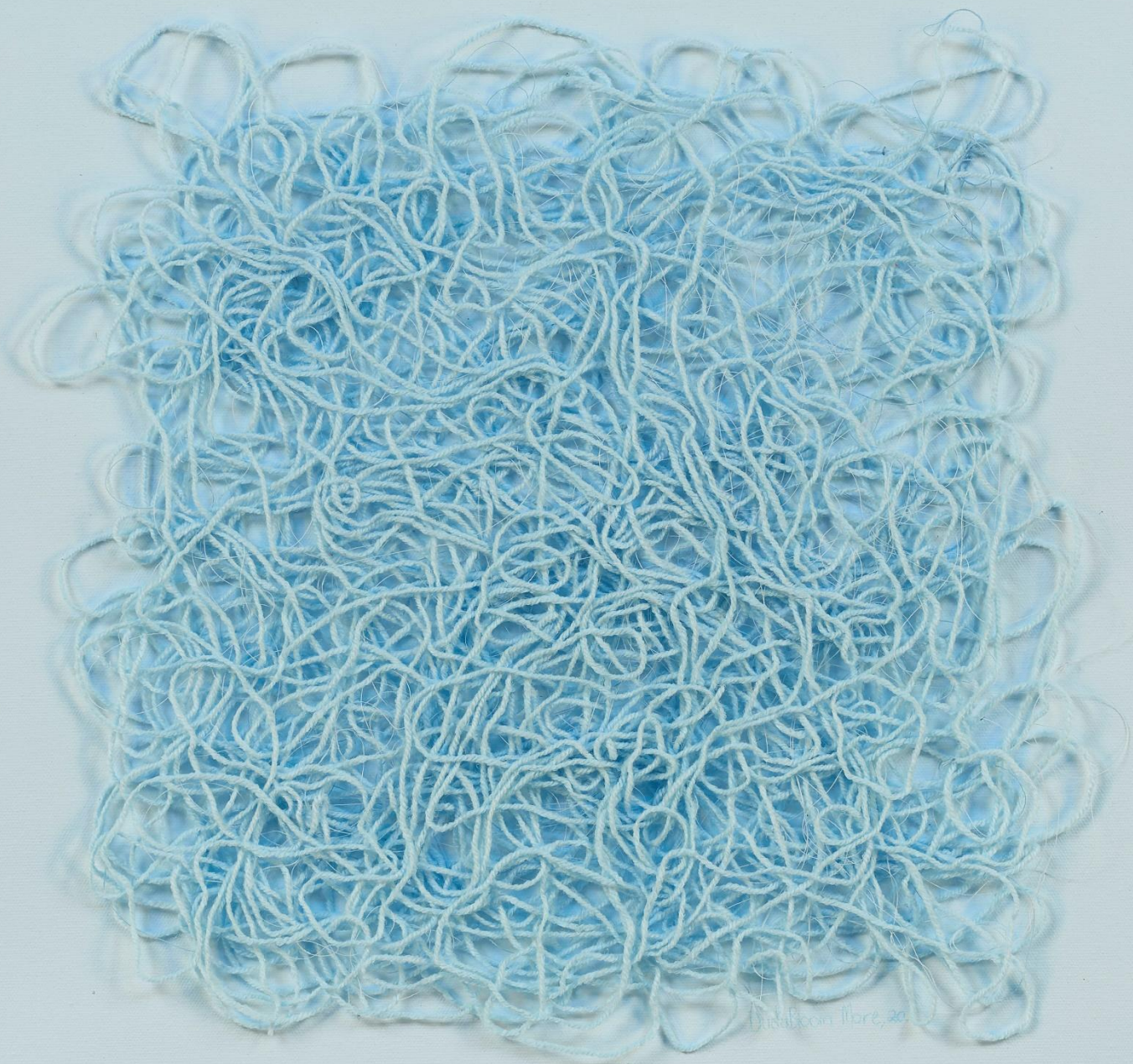
From trauma also comes response, or how people deal with and work through their trauma. In an exploration of human response to trauma, More poses questions such as whether people are aware of their traumas or not, if people heal from trauma, possible ways of healing, and ways to manage.



DETAIL PHOTOGRAPH | LABYRINTHINE | DUDUBLOOM MORE | 2020



Interior scenes, 2019
Mixed media on paper
81 x 61.5cm
Framed 61 x 80 x 5cm
Framed in a white wooden frame with (AR) anti-reflective glass



Comfort Zone, 2020
Wool and acrylic paint on canvas
76.5 x 51 cm
framed: 106 x 81 x 3.5 cm

Acquired into the ARAK Collection, Qatar

CLOTH SERIES | 2019 - 2020

I produce works that are directed by my anxious nature, and through my work, I explore my identity as a young African woman. I have engaged with an experimental process, either through printmaking, photographs and/or mixed media, developing marks that reflect my anxiety and angst. The shapes in my work contain abstracted marks, and are contrasted by the quiet areas of the substrate, and sometimes the rigid figure. The process of putting the small abstract shapes and objects together helps me to gather my layered, anxious thoughts.



You're not allowed to, 2019
Mixed Media – cloth on Perspex mounted on text
104.2 x 65cm
Framed 115 x 75 x 5cm

When I am in between cycles or periods of quietness in my life, that is reflected in the work that I (try to) make. I feel an urge to pick and prod to find inspiration, find that one thing, find something. Whenever I feel a sense of not being in control of what comes next but hopeful for personal growth, I gravitate towards using watercolour paint. It's liquidity can never be controlled and the outcome is hardly what I imagined, but I layer the watercolour with thread and fabric to represent what I can. 'Finding Something' is for those periods of taking each day as it comes, wanting to fill it with colour, texture, creation and play.



Finding Something VII, 2020
Watercolour, fabric and thread on paper
28 x 21cm
Framed size 50 x 43 x 3.5cm



Berman Contemporary All Women Art V&A Waterfront

Berman Contemporary is a concept-driven, practice-led gallery founded by Candice Berman in 2016. Based in Cape Town, the gallery works with artists whose practices unfold through sustained inquiry, experimentation, and material investigation. We platform women artists because many of the most rigorous and conceptually engaged practices today are being developed by women.

We do not simply present objects. We present how artists think.

We understand exhibitions as propositions: spaces in which artistic practices are brought into conversation and ideas can be encountered through form, material, and process. Against accelerated and image-driven modes of consumption, we create conditions in which art can be encountered slowly, thoughtfully, and with curiosity.

Through exhibitions, publications, events, and collaborative projects, the gallery cultivates sustained engagement with contemporary art and fosters exchanges between artists, ideas, and audiences.

Our programme brings together emerging and established artists whose practices are driven by questions rather than predetermined outcomes. We work with artists who test the capacities of their materials, challenge ways of seeing, and open new possibilities for experience. The gallery's commitment is to artistic rigour, intellectual generosity, and the long-term support of artistic practice.

Website bermancontemporary.com

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